Klassiker der Gitarre

Studien- und Vortragsliteratur aus dem 18. und 19. Jahrhundert

Band 5 (Oberstufe) Herausgegeben von Ursula Peter

Classics of the Guitar

Studies and performance material from the 18th and 19th centuries

Book 5 (Advanced stage) Edited by Ursula Peter

Zwei Menuette

(Two Minuets)





Sechs Präludien

(Six Preludes)



^{1) &}quot;Schwingungsbindungen" / "vibrating slurs"









Variationen für Gitarre

(Variations for Guitar)









Var. IV





Variationen über ein Thema von Georg Friedrich Händel (Variations about a theme by Georg Friedrich Händel)







Var. IV



Var.V Minore







Sonate Mauro Giuliani op. 96, Nr. 3 Andante





1) Barrée erst auf zweitem Viertel vollständig greifen / Barrée completely play enly at the second quarter







Gran Sonata Eroica

Mauro Giulian: op. 150

















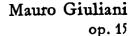








Sonate





- 1) Vorschlag im Original & noticet / appoggiatura is noted & in the original
- 2) pf = poco forte





















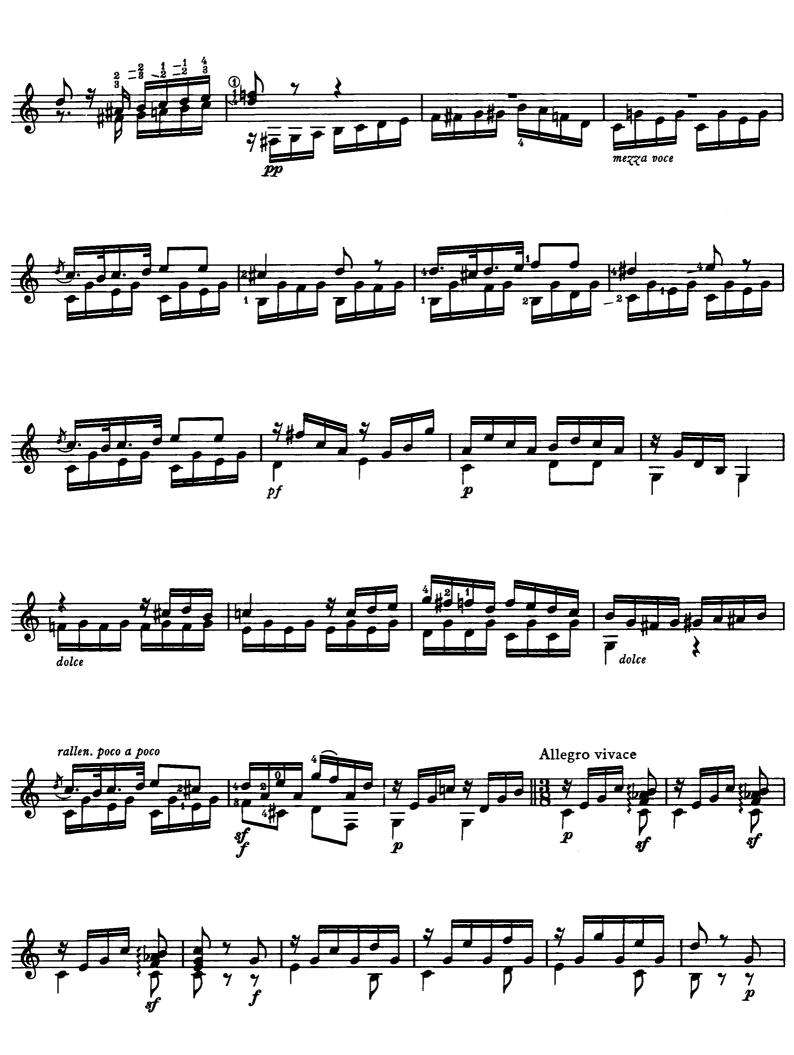
Finale















Douze Etudes





1) Melodie von hier ab auch durchweg auf 1) Melody from bere also throughout on 1









Andante









1) Diese Etüde erfordert Übersicht im gemeinsamen Aufsetzen der Finger bei Terzen und Sexten. Gleitstriche wurden nur sparsam eingezeichnet. I This study requires clearness in the joint put up of the fingers at thirds and sixths. Lines which mark the sliding of the fingers are noted sparingly.







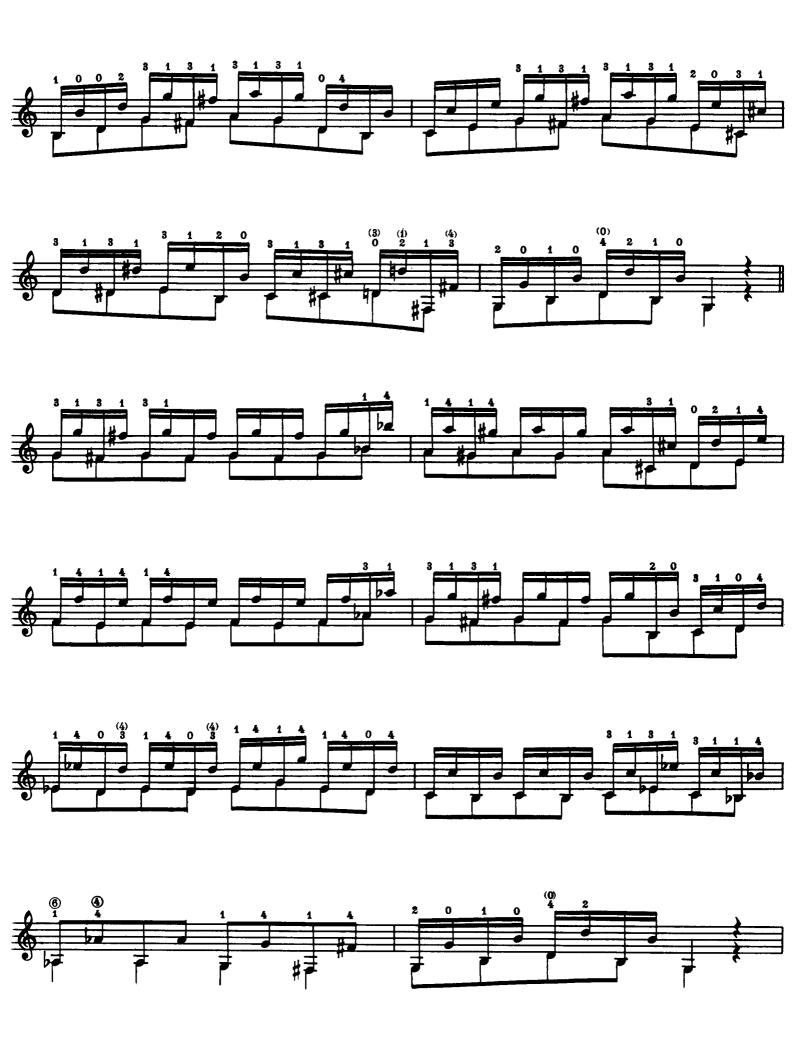


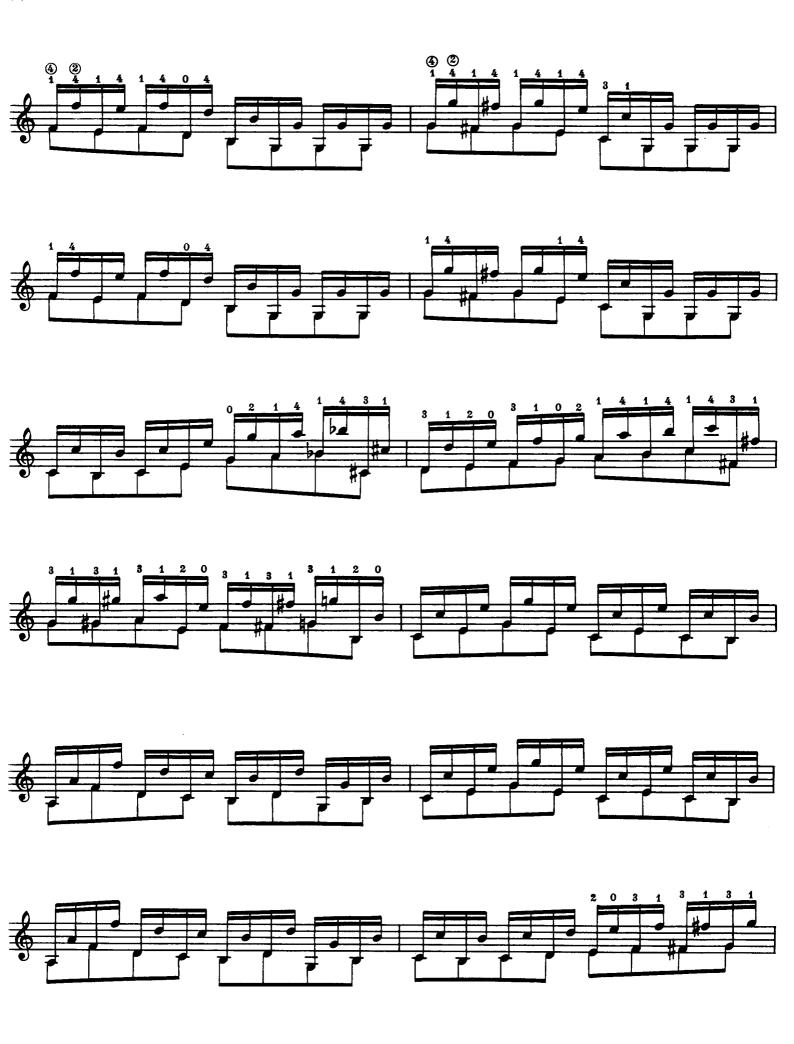
9 Andante agitato 6=d (re)







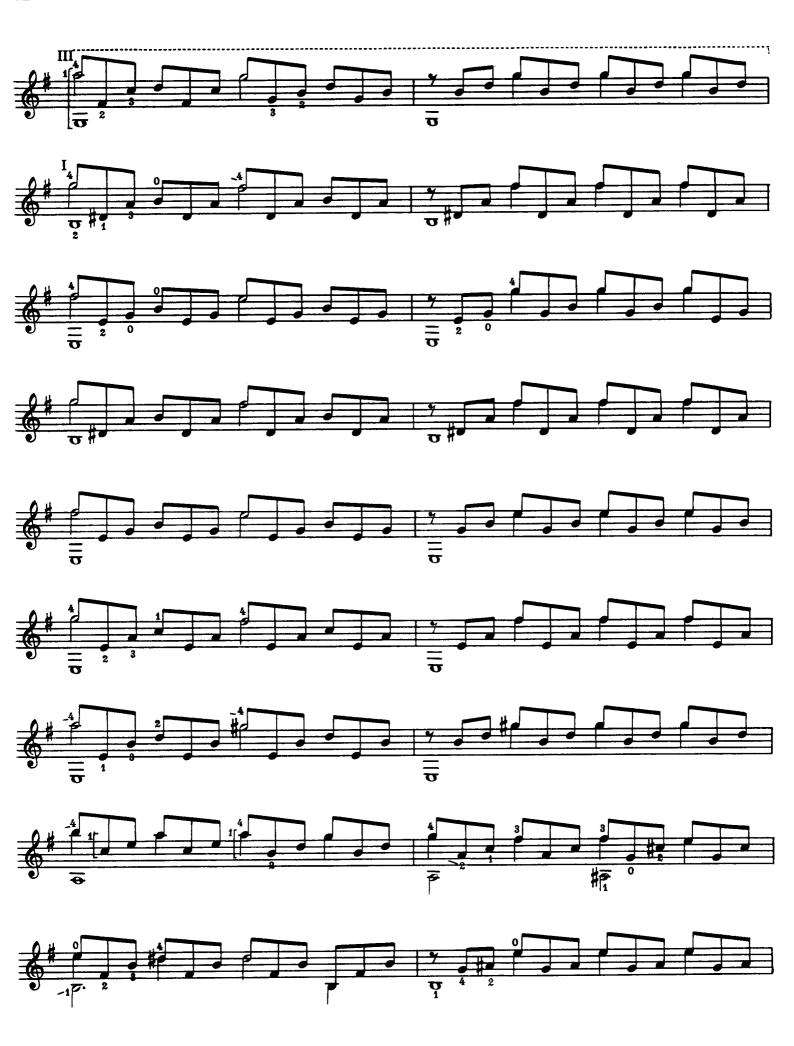


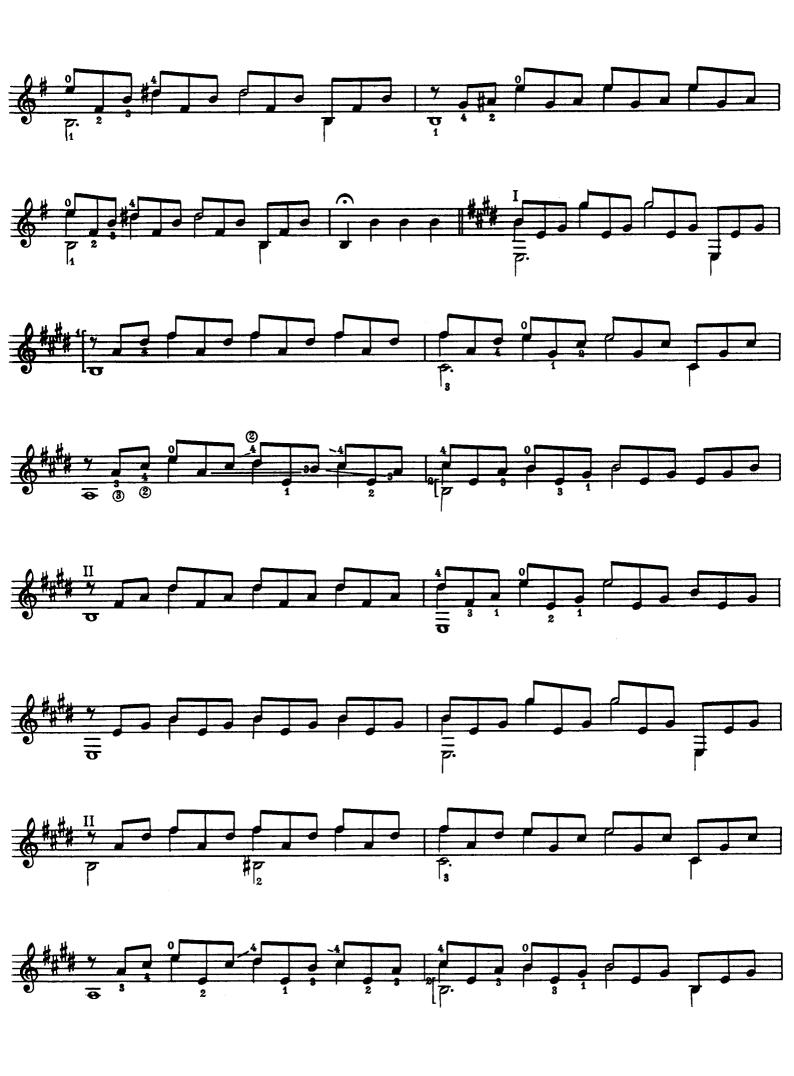


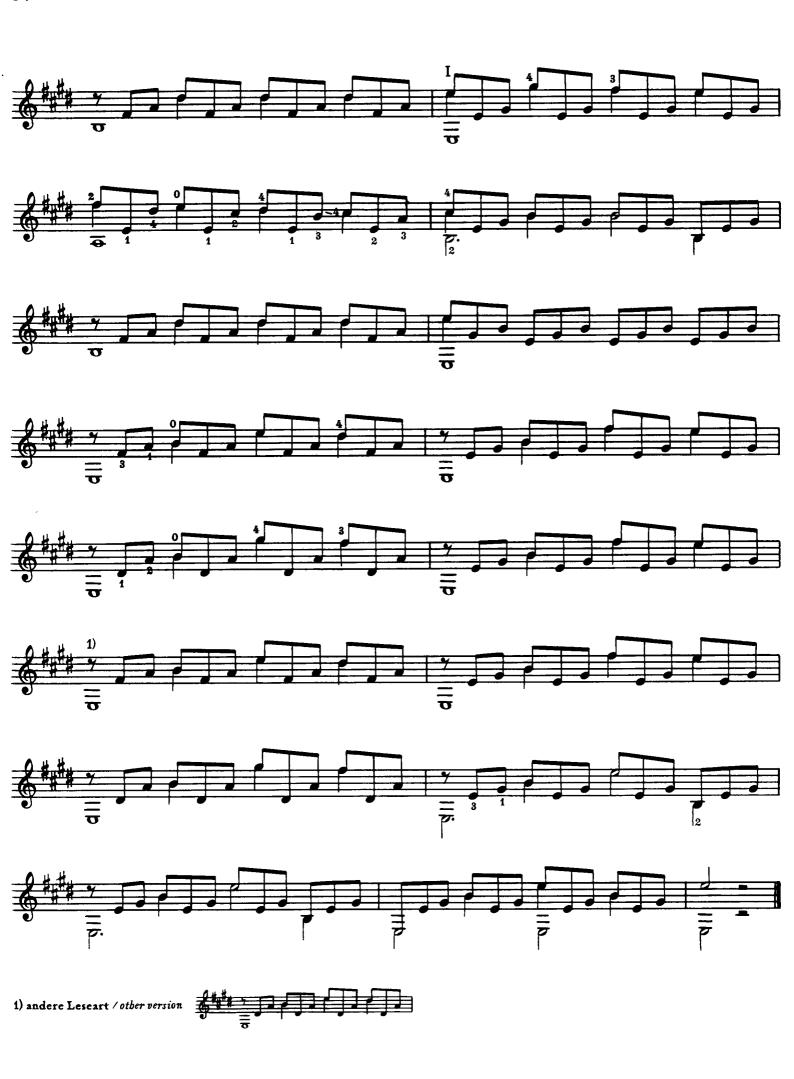


















Douze Etudes









































1) Die Studie soll beinahe piano gespielt werden. Der Anschlag ist an jener Stelle zu wählen, an der die Schwingungen am längsten anhalten. /
The study should be played almost piano. You have to choose the touch on such a point where the vibrations will hold longest.





¹⁾ Diese Studie enthält ausschließlich Flageolettöne. Die Ziffern geben den Bund der Saite an, auf welcher der Flageoletton gespielt wird. | This study contains only barmonics. The numerals signify the fret of the string on which the barmonics are played.







¹⁾ Der Daumen muß die richtige Saite treffen, ohne daß die Hand ihre Stellung ändert. I The thumb has to touch the correct string without changing the position of the hand.





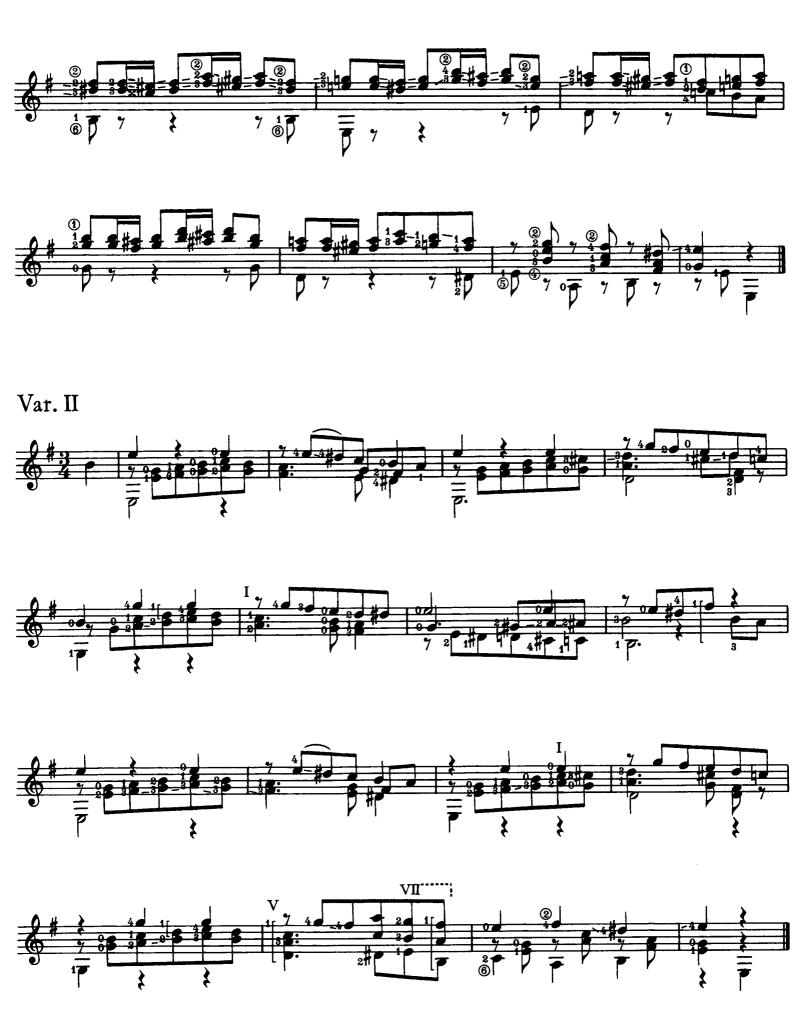






Les Folies d'Espagne avec variations et un menuet









Menuet



Introduction et Variations (Thème de Mozart)



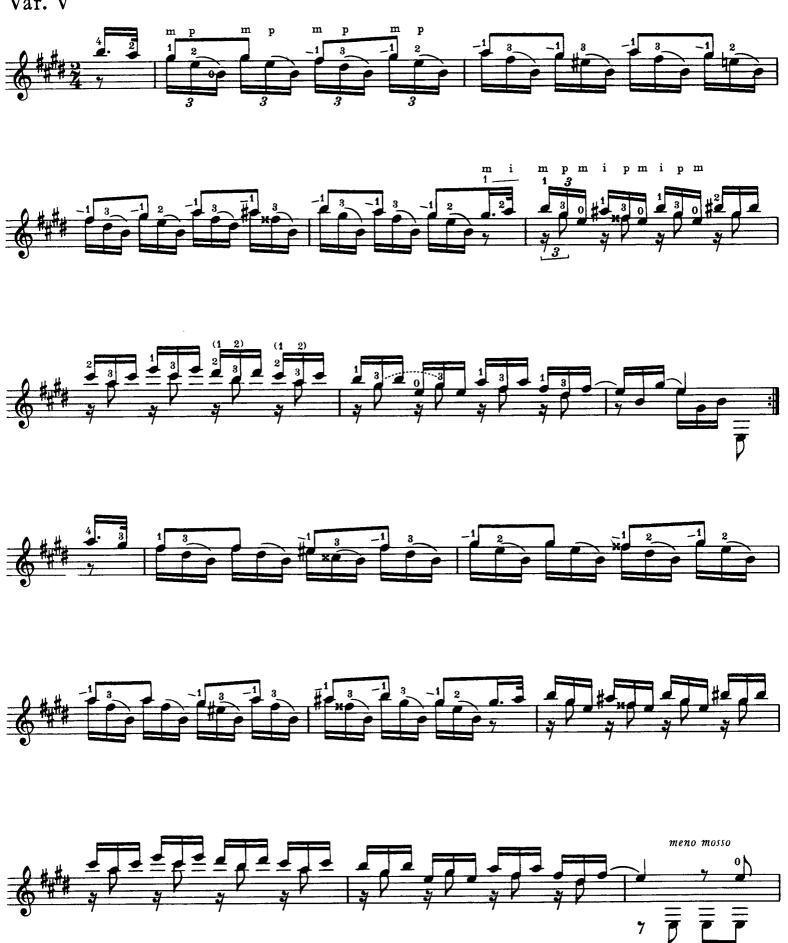














1) auch Flageolett I also flageolet

Introduction et Variations sur l'Air "Que ne suis-je la fougère"





Var. III





Grande Sonate



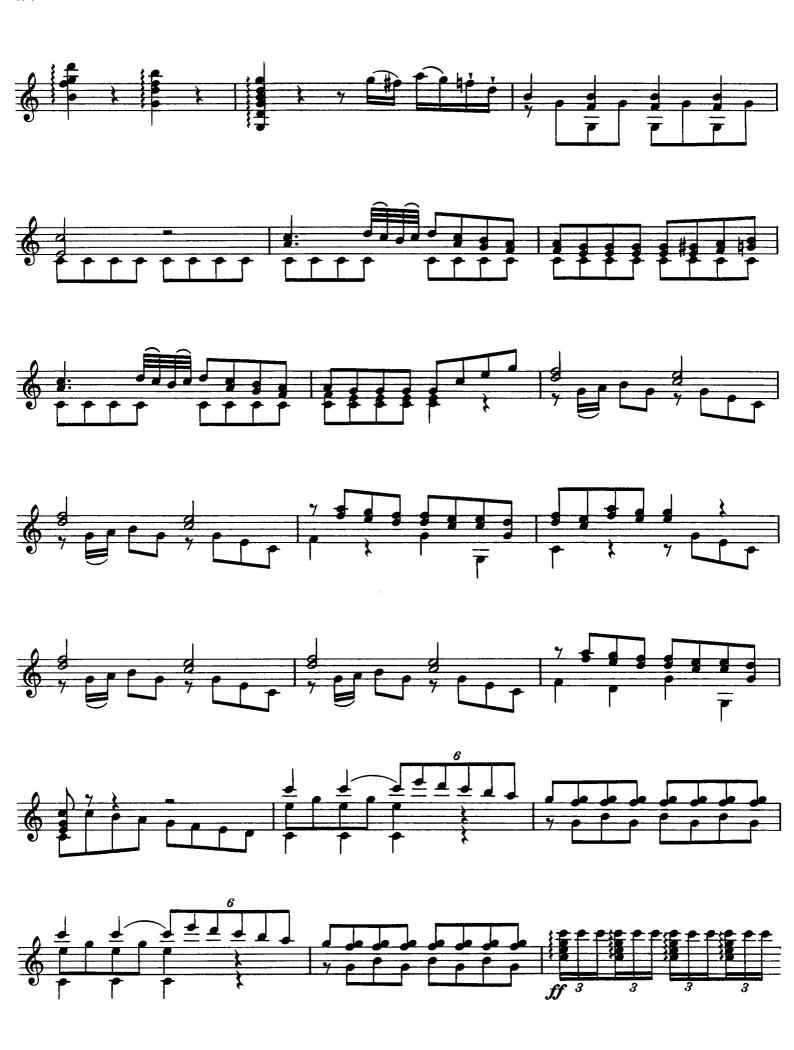






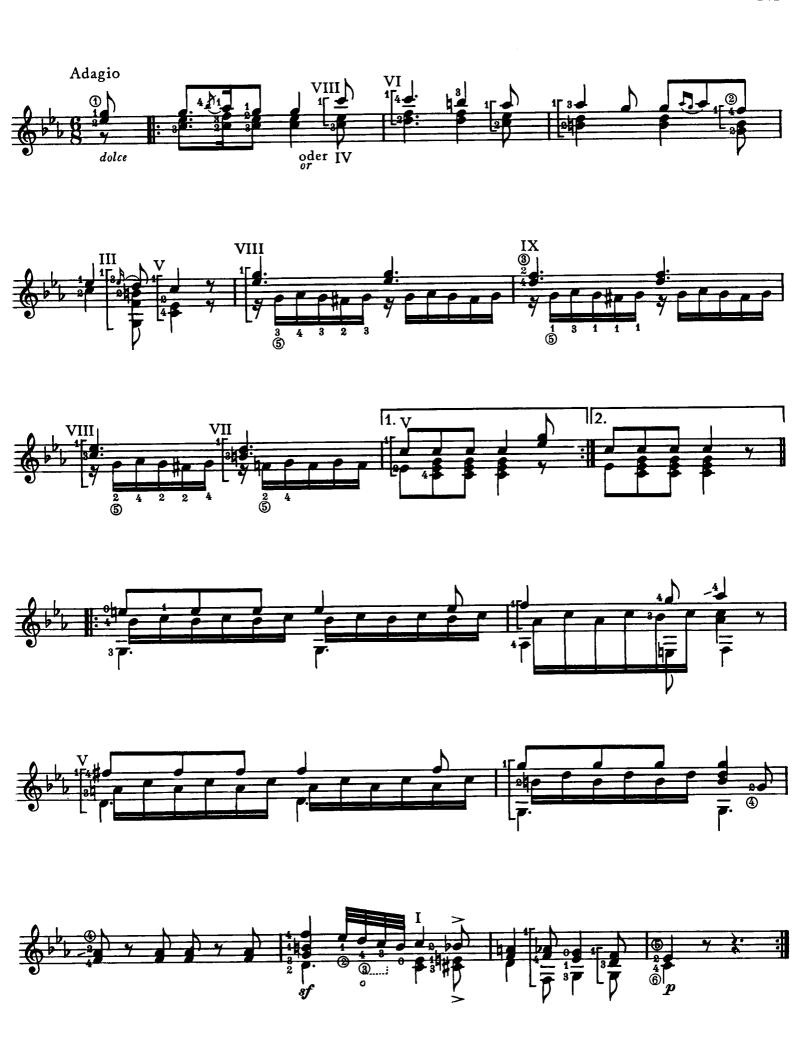


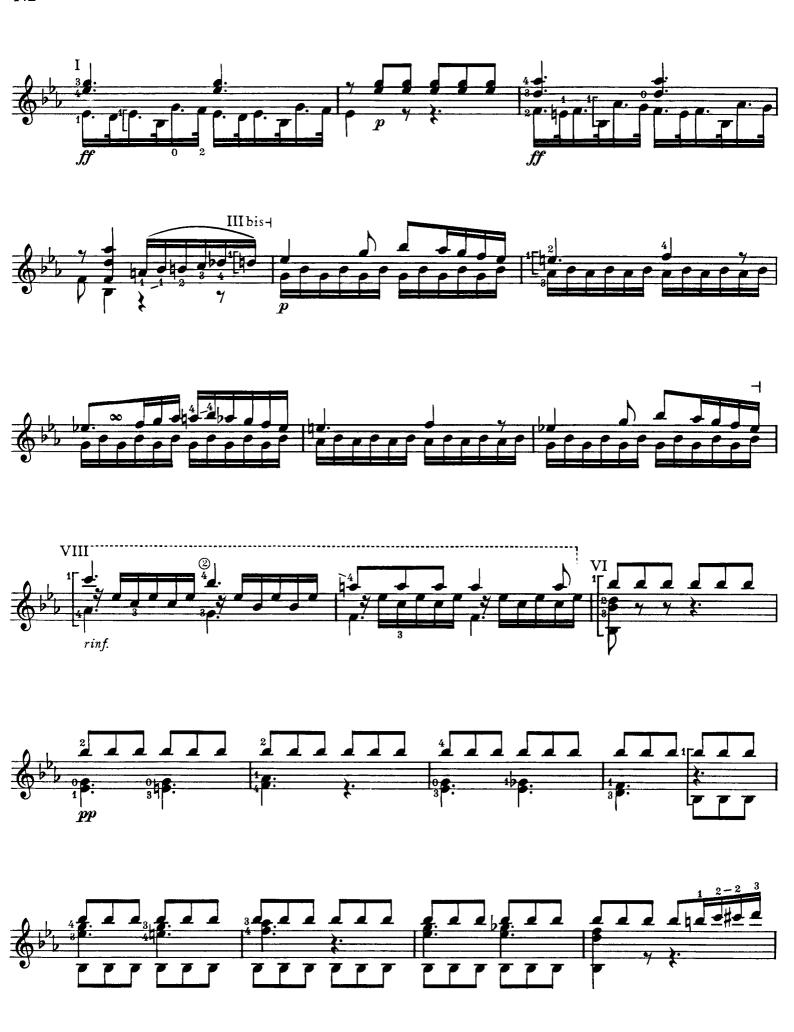


















Menuetto





Rondo









Deuxième Grande Sonate

























Thème









Deuxième Fantaisie

Fernando Sor







Thème













Sicilienne









1) Sor notiert für die Flageolettone Saite und Bund / Sor notes string and fret for the barmonics

Fantasie







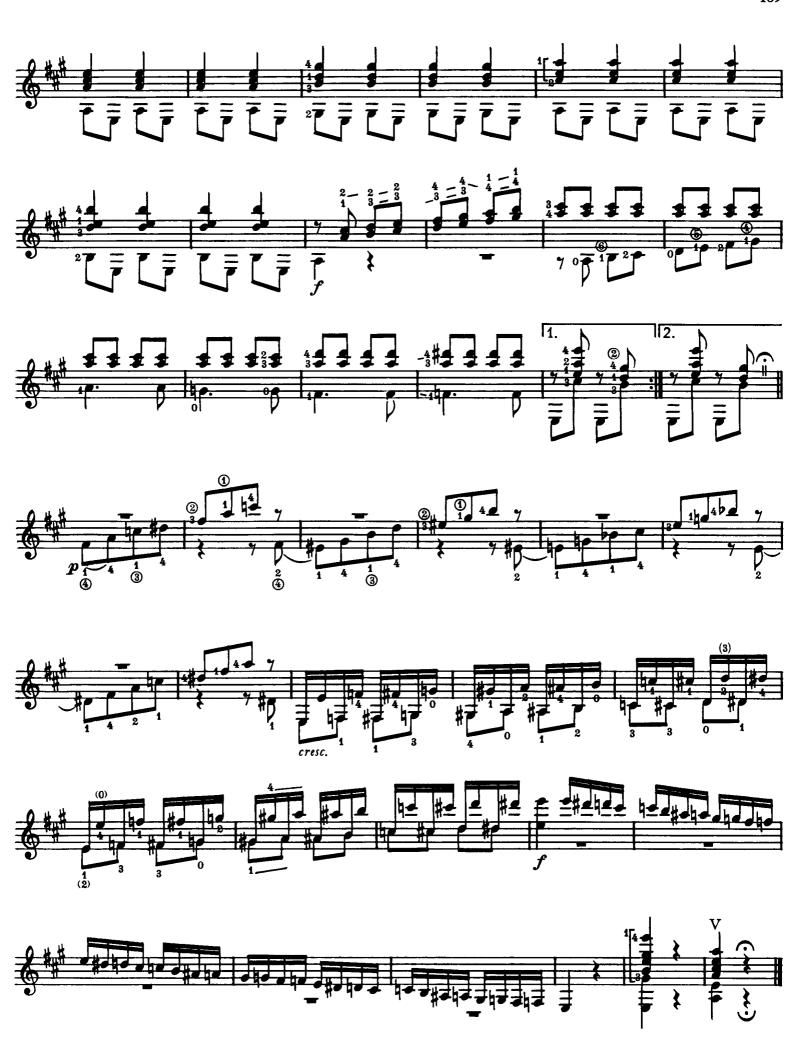






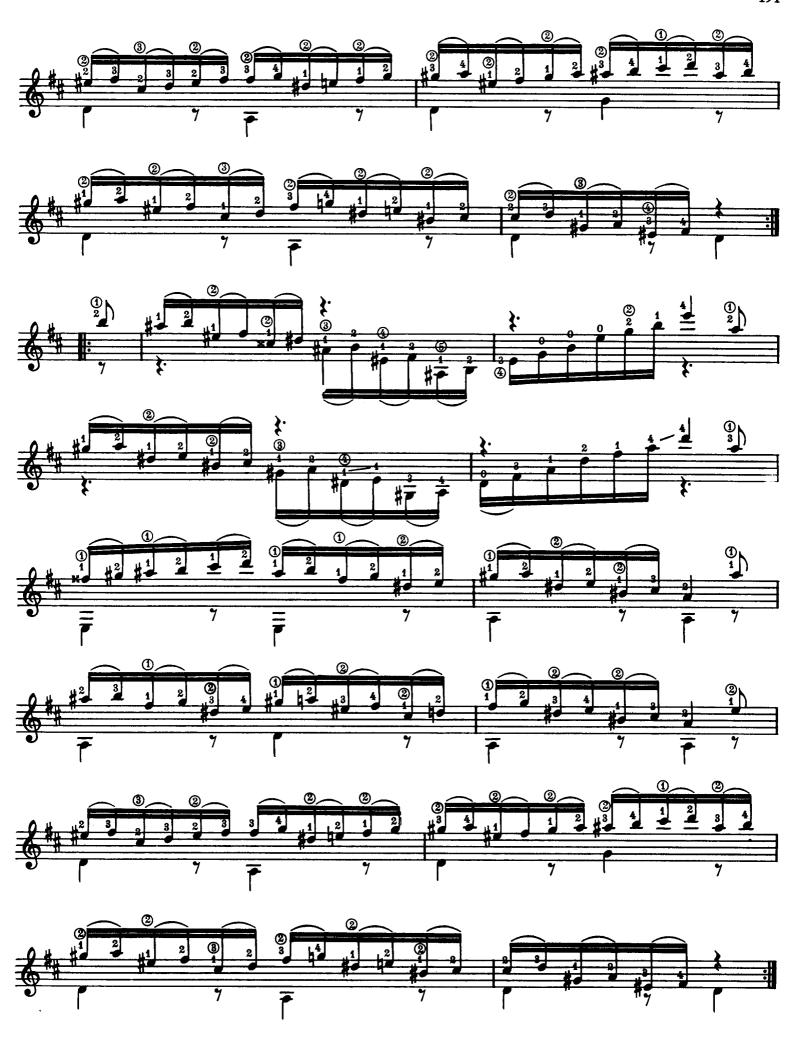




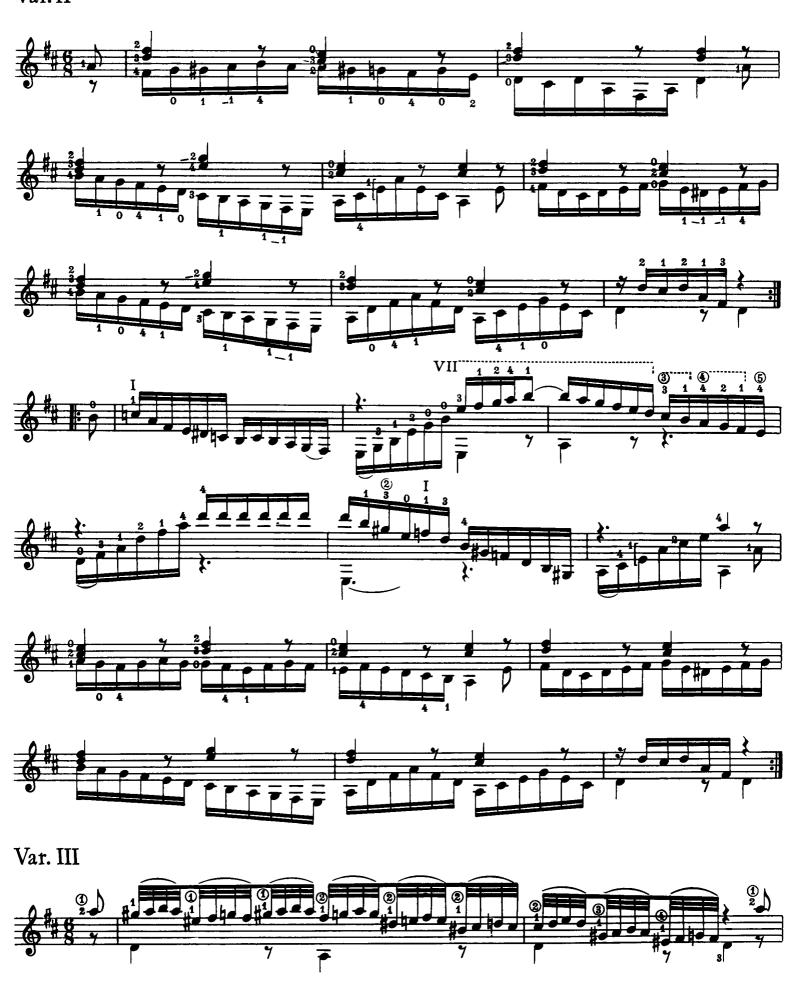


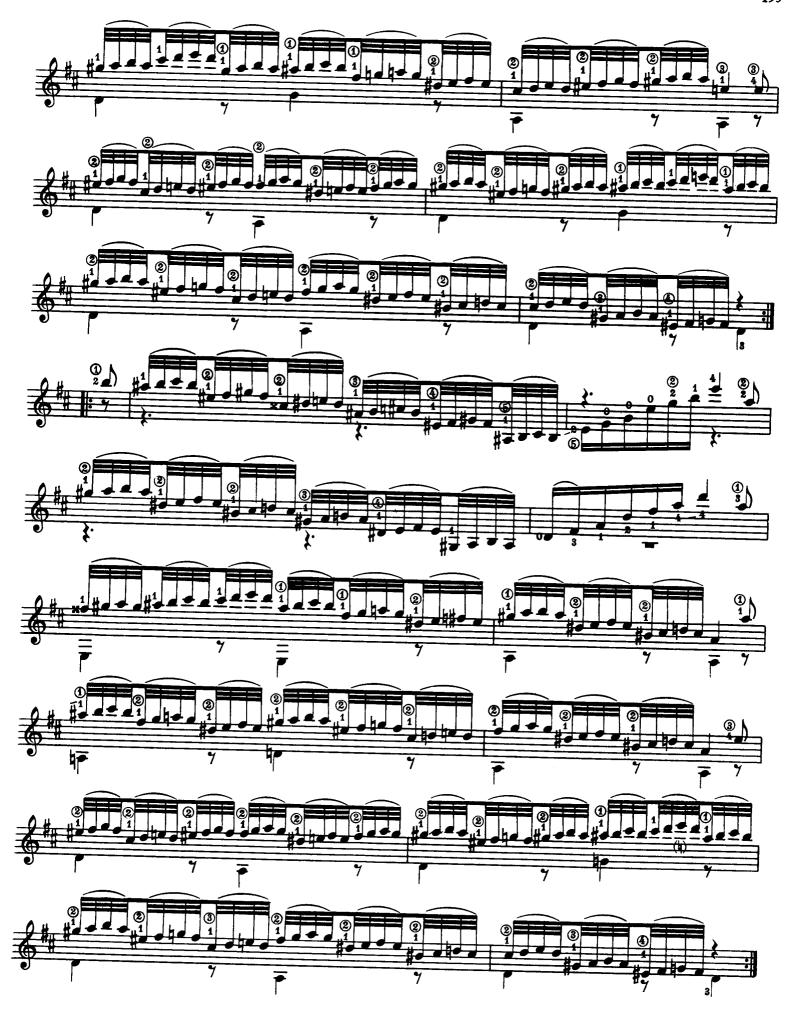
Thema con variazioni

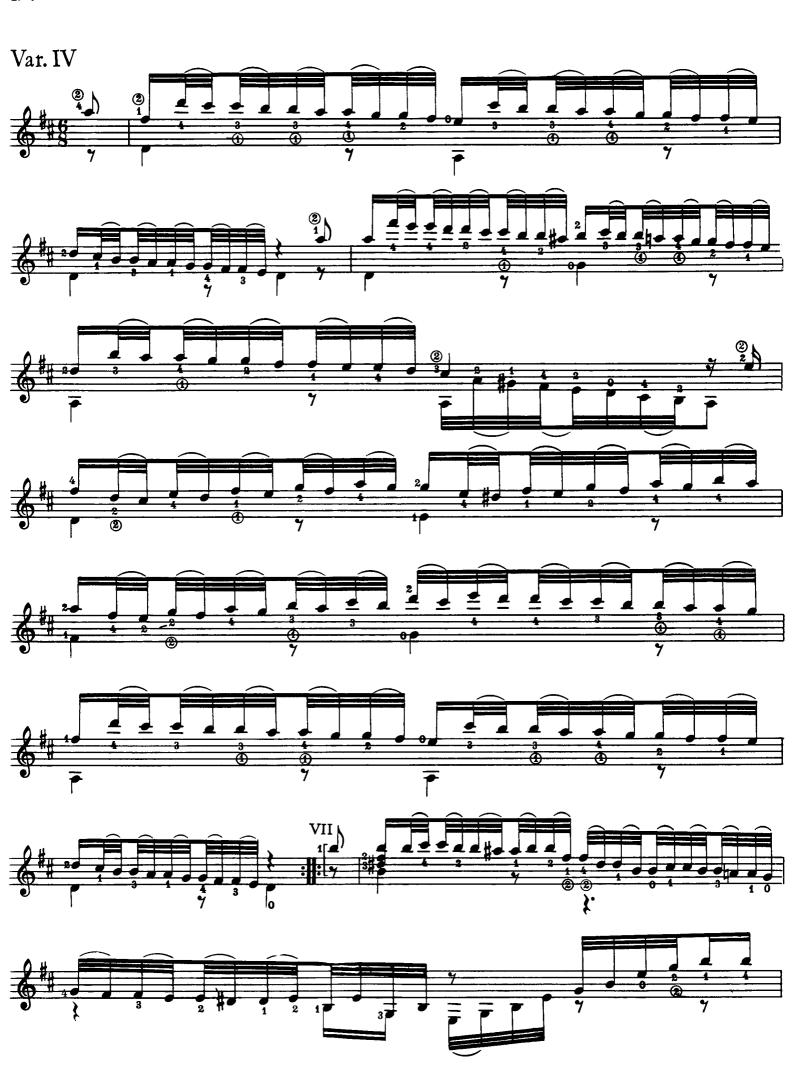


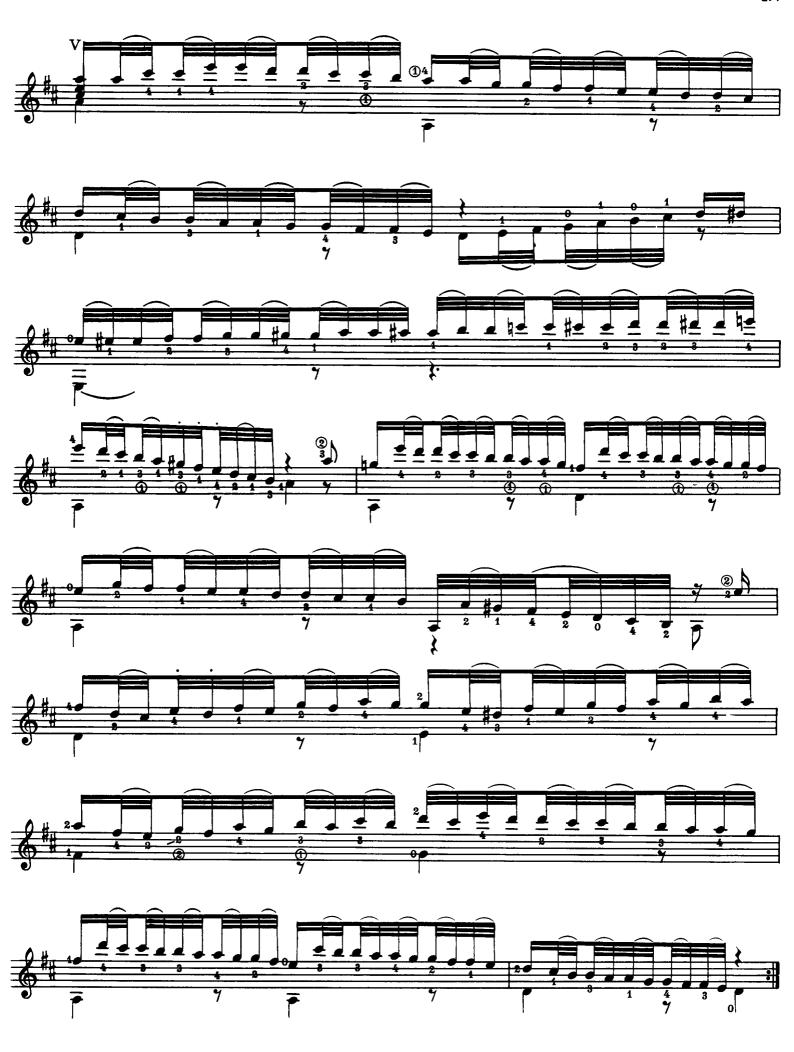


Var. II









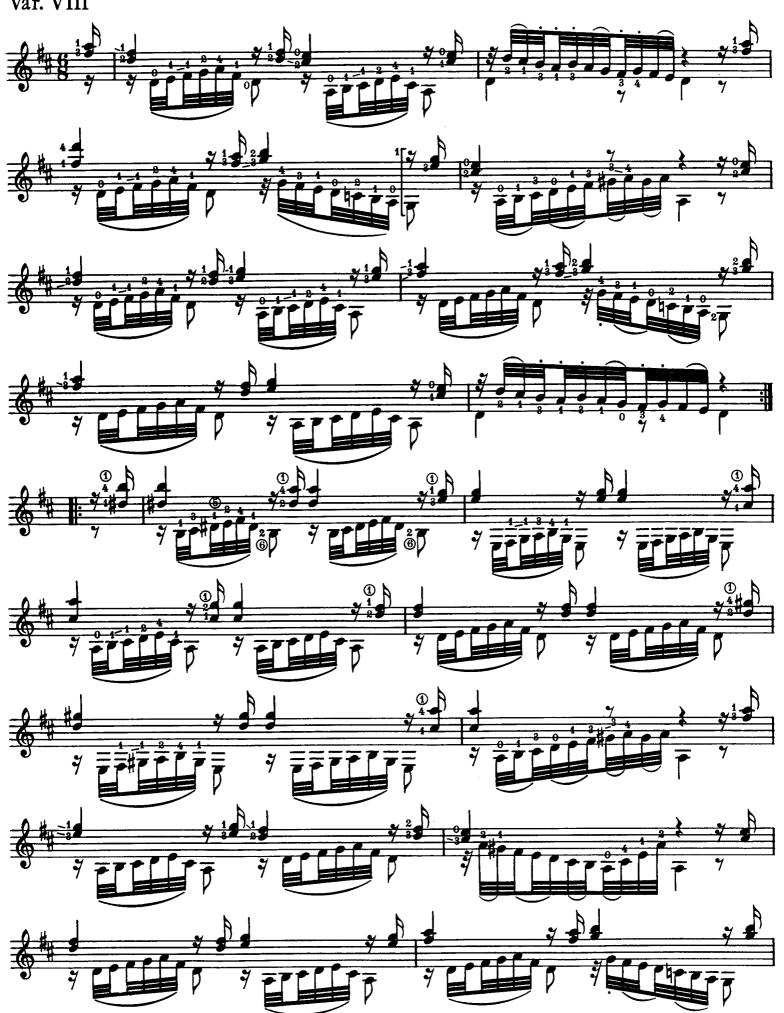




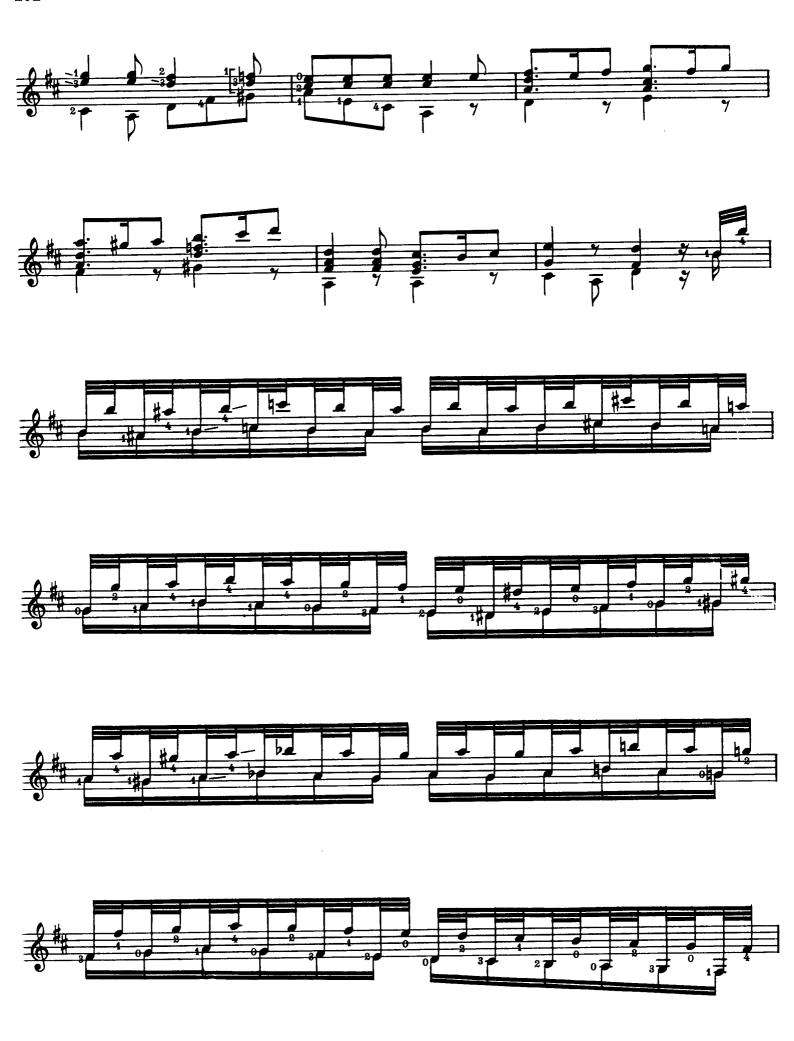


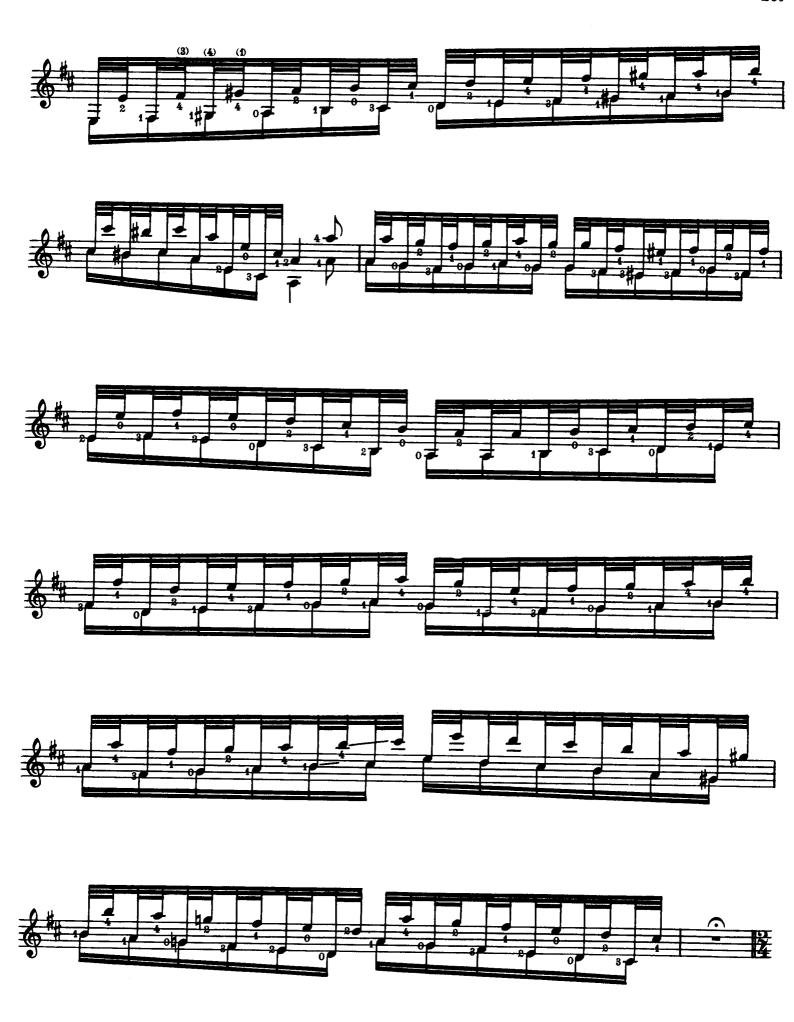












Coda





Valse favorite

Napoleon Coste op. 46

















The composers

Nicolò Paganini

b. 1782 Genua, d. 1840 Nizza

Famous violin virtuoso; for a while devoted himself to the guitar, which he had learned from his father and on which he also became a virtuoso; wrote a number of works for violin and guitar, string quartet and guitar and several occasional works for guitar solo.

Ferdinando Carulli

b. 1770 Naples, d. 1841 Paris

At first concentrated on playing the violoncello, but later transferred himself completely to the guitar; came to Paris in 1818 and became a darling of the drawingroom; wrote more than 360 works for and with the guitar; his Guitar Method was very famous.

Mauro Giuliani

b. 1781 Bisceglie, d. 1829 Naples

Came to Vienna in 1807 where he was a popular and esteemed composer for and player of the guitar; wrote more than 200 compositions for guitar, which are among the most important of his period.

Fernando Sor

b. 1778 Barcelona, d. 1839 Paris

Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

Luigi Legnani

b. 1790 Ferrara, d. 1877 Ravenna

Well known as singer and guitar virtuoso; at the age of 29 came to Vienna; undertook recital tours in Europe; associated with Paganini (joint concert 1837); was later a guitar maker in Ravenna and introduced improvements in guitar construction; wrote about 250 works for guitar.

Napoleon Coste

b. 1806 Doubs, d. 1883 Paris

Guitar teacher and performer; from 1830 lived in Paris; had connections with Aguado, Sor, Carcassi and Carulli; published some 50 compositions; brought out a new edition of Sor's Guitar School.

Contents

Les Folies d'Espagne avec variations et un menuet 118
Introduction et Variations (Thème de Mozart),
op. 9
Introduction et Variations sur l'Air,,Que ne suis-
je la fougère", op. 26 128
Grande Sonate, op. 22
Deuxième Grande Sonate, op. 25 152
Deuxième Fantaisie, op. 7 168
Sicilienne, op. 33, no. 3 177
Luigi Legnani (1790–1877)
Fantasie, op. 19
Thema con variazioni, op. 16 190
Napoleon Coste (1806–1883)
Valse favorite, op. 46 206